Kamil Kilany

كامل كيلاني

دِمْنَةُ وَشَتْرَبَة

DIMNA and SHATRABA

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أول مؤسسة عربية لتثقيف الطفل
٣٢ شارع حسن الأكبر - ت ٥٠٨١٨
٢٨ شارع البستان - ت ٣٣١٥٨

A Study and a Guide[1]

Kilany's Stories for Children

The stories for children written by Prof. Kilany have provided a new opening in the children's world. He started to publish them over thirty years ago, at a time when a child in our Arab countries—nay, even education in general—received mighty little attention, and the strides taken were both casual and haphazard. There was no sign of stability until Prof. Kilany entered this field and set up the initial milestones which guided many who followed in his footsteps and completed his work, and although we cannot deny these workers their share of credit, nevertheless Prof. Kilany will always be remembered as the pioneer of this art of story-telling. We propose to record here the motives which urged Prof. Kilany to enter this field, and the obstacles which confronted him and how he has surmounted them.

In writing about Prof. Kilany, the first thing a research student should consider, is his exclusive originality in story-writing, which has given his work unique distinction. Thus, when Prof. Kilany deals with Abul-'Ala's "Epistle of Forgiveness" he does not only depict its literary value but also brings out its great story-telling value as its outstanding purpose.

When Prof. Kilany turns to the study of poets, we find him putting forth his greatest effort to the study of Ibn er-Roomi's poetry. Thus he devotes a great deal of his time to the extensive and searching study of this poet's unpublished works. He commits all, or most, of them to memory, a fact which is evident from his constant quotations in his conversations or writings.

No matter how much critics may differ in their comments on Ibn er-Roomi and his poetry, they definitely agree on the elaboration of the story-telling style which permeates his technique as well as his poetical style.

A great feature which marks Prof. Kilany's literary meetings is that one can always sense his linguistic and historical abilities in all topics of conversation, which he usually surrounds by his elegant frame of pleasant narration.

The narrative gift which is inborn in Kilany, as it seems to us, is extremely deeply rooted; so much that if we tried to trace its origin, which is still quite possible, we must go as far back as Prof. Kilany's early childhood. He then used to read the popular stories in vogue, both eagerly and searchingly. No sooner did he finish reading the story of Seif-ibn-Yazan in seventeen books than he was upset by the abrupt end of the life of Dommar, the son of Seif-ibn-Yazan. His idea

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(1) A chapter selected from "The Journal of Modern Education", published by the American University at Cairo, by Dr. Nasser-ed-Din El-Assad.



The ox is cheerful. اَلثَّوْرُ فَرْحانُ.

The ox is satisfied. اَلثَّوْرُ شَبْعانُ.



The ox ate until he was satisfied.

اَلثَّوْرُ أَكَلَ حَتَّى شَبِعَ.

When he was satisfied, the ox sang.

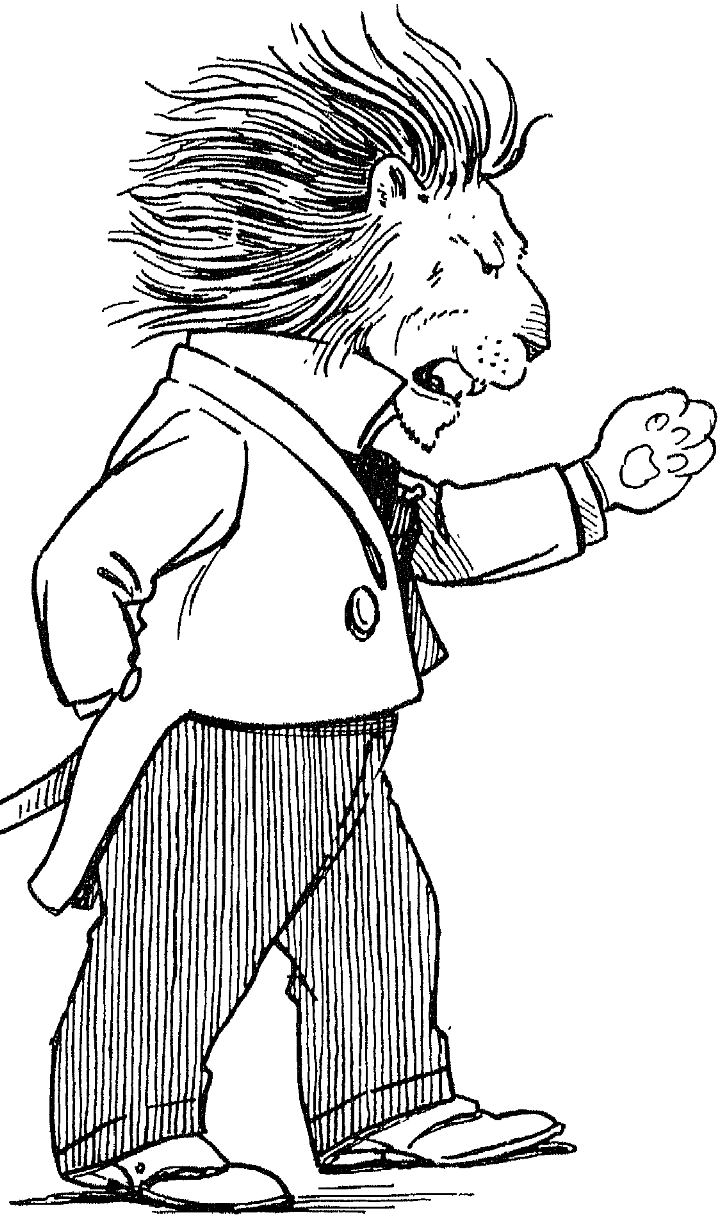
اَلثَّوْرُ غَنَّى لَمَّا شَبِعَ.

The ox does not know that his voice is hateful and horrible.

اَلثَّوْرُ لَا يَعْرِفُ أَنَّ
صَوْتَهُ مُنْكَرٌ شَنِيعٌ.

The ox does not know that his singing is terrible and hideous.

اَلثَّوْرُ لَا يَعْرِفُ أَنَّ
غِنَاءَهُ مُزْعِجٌ فَظِيعٌ.

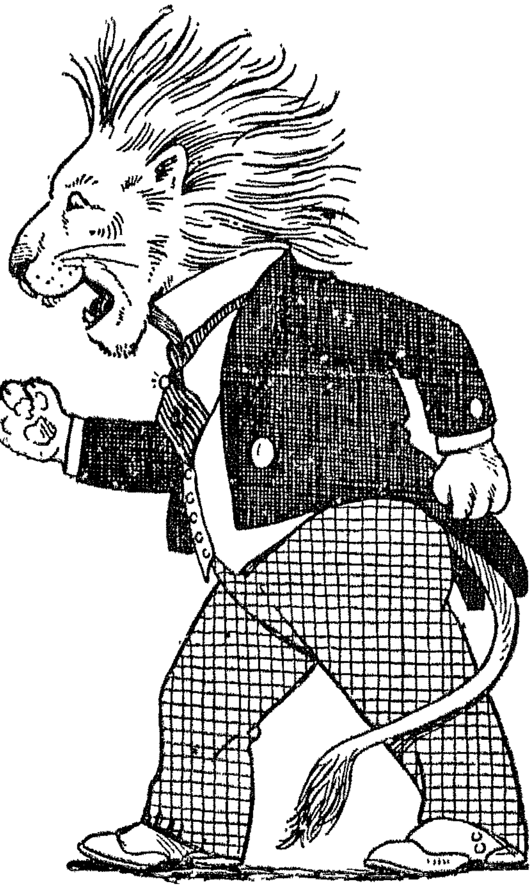


The jungle lion
heard the bellowing of
the ox.

أَسَدُ ٱلْغَابَةِ
سَمِعَ صِيَاحَ
ٱلثَّوْرِ .



The jungle lion	أَسَدُ الْغَابَةِ
said:	قَالَ :
"That is a strange	"هٰذَا صَوْتٌ مُزْعِجٌ
terrible voice.	غَرِيبٌ !
Whose voice is this	صَوْتُ مَنْ هٰذَا
I wonder ?"	يَا تُرَى ؟"



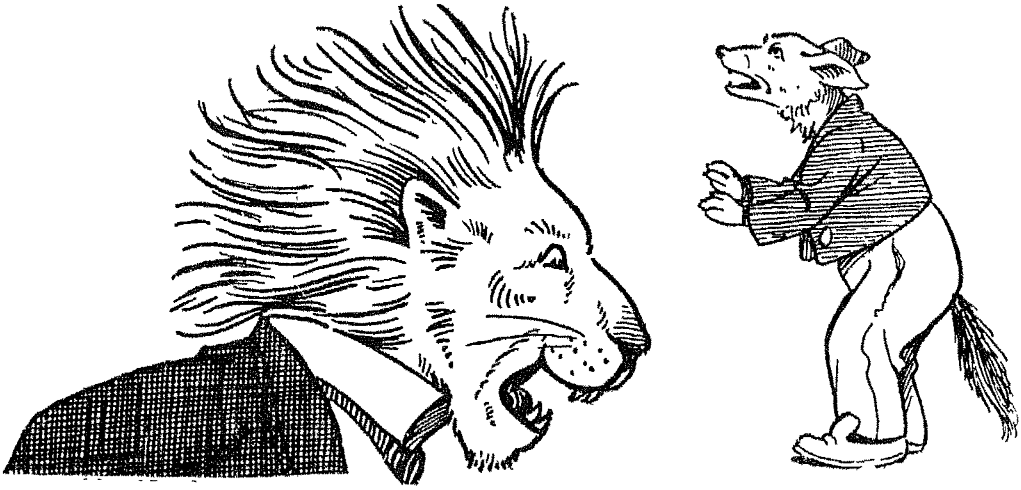
The jungle lion
had not heard
the bellowing of the ox
before that day.
The jungle lion
had not seen the ox
before that day,
nor had he heard him bellow.
The ox had not seen the lion
before that day either.

أَسَدُ ٱلْغَابَةِ
لَمْ يَسْمَعْ
صِيَاحَ ٱلثَّوْرِ
قَبْلَ هٰذَا ٱلْيَوْمِ .
أَسَدُ ٱلْغَابَةِ
لَمْ يَرَ ٱلثَّوْرَ
قَبْلَ هٰذَا ٱلْيَوْمِ ،
وَلَمْ يَسْمَعْ صَوْتَهُ .
اَلثَّوْرُ لَمْ يَرَ ٱلْأَسَدَ
قَبْلَ هٰذَا ٱلْيَوْمِ .





e jungle lion	أَسَدُ ٱلْغَابَةِ
d to his minister	قَالَ لِوَزِيرِهِ
jackal :	ٱبْنِ آوَى :
have heard	"أَنَا سَمِعْتُ
trange, terrible voice	صَوْتًا مُزْعِجًا غَرِيبًا
s morning :	فِي هٰذَا ٱلصَّبَاحِ :
oice which I have never	صَوْتًا لَمْ أَسْمَعْهُ
ard before.	قَبْلَ ٱلْيَوْمِ.
ten, Dimna :	إِسْمَعْ يَا دِمْنَةُ:
re is the voice	هَا هُوَ ٱلصَّوْتُ
ounding through the gle.	يَتَرَدَّدُ فِي ٱلْغَابَةِ .
ose voice is that,	صَوْتُ مَنْ هٰذَا
nna ?"	يَا دِمْنَةُ ؟"



Dimna answered :
"That is the voice of Shatraba."

دِمْنَةُ قَالَ :
"هٰذا صَوْتُ شَتْرَبَةَ ."

The jungle lion asked :
"Who is this Shatraba ?"

أَسَدُ ٱلْغابَةِ قالَ :
"مَنْ شَتْرَبَةُ هٰذا ؟"

Dimna replied :
"He is an ox that came to the jungle a few days ago.
If you permit me, I will bring him to you."

دِمْنَةُ قالَ :
"هُوَ ثَوْرٌ حَضَرَ إِلَى ٱلْغابَةِ
مُنْذُ أَيَّامٍ .
أَنا أُحْضِرُهُ إِلَيْكَ ،
إِذا أَمَرْتَنِي بِذٰلِكَ ."

The jungle lion then said :
"Hurry up : bring him to me."

أَسَدُ ٱلْغابَةِ قالَ :
"أَسْرِعْ بِإِحْضارِهِ إِلَيَّ ."



Dimna heard Shatraba's voice.
What was Shatraba saying ?
Shatraba was saying :
"Thanks to you, O Lord, for what you have bestowed upon me.

I came to the jungle hungry and thirsty.
In the jungle I have found food and drink.
I have satisfied my hunger and quenched my thirst.

"دِمْنَةُ" سَمِعَ صَوْتَ "شَتْرَبَةَ".
ماذا يَقُولُ "شَتْرَبَةُ" ؟
"شَتْرَبَةُ" كانَ يَقُولُ :
"حَمْدًا لَكَ - يا رَبِّ - عَلَى
ما أَنْعَمْتَ .
أَنا حَضَرْتُ إِلَى الْغابَةِ
جَوْعانَ عَطْشانَ .
أَنا وَجَدْتُ فِي الْغابَةِ
طَعامِي وَشَرابِي .
أَنا أَكَلْتُ حَتَّى شَبِعْتُ
وَشَرِبْتُ حَتَّى ارْتَوَيْتُ .



When I had satisfied my hunger and quenched my thirst I sang.

I became satisfied after I was hungry and thirsty.

Thanks to you, O Lord, for all you have given."

أَنا غَنَّيْتُ ،
لَمَّا شَبِعْتُ وَارْتَوَيْتُ .
أَنا كُنْتُ جَوْعانَ
فَأَصْبَحْتُ شَبْعانَ
أَنا كُنْتُ عَطْشانَ
فَأَصْبَحْتُ رَيّانَ .
حَمْدًا لَكَ - يا رَبِّ -
عَلى ما أَعْطَيْتَ ".





Dimna said
to the ox :
"Osama heard
your voice.
Osama asked me
about you.
How is it that
you come to
the jungle,
without greeting
Osama ?
Osama ordered me
to bring you to him,
to greet him."

"دِمْنَةُ" قَالَ
لِلثَّوْرِ.
"أُسَامَةُ سَمِعَ
صَوْتَكَ.
"أُسَامَةُ" سَأَلَنِي
عَنْكَ.
أَنْتَ حَضَرْتَ
إِلَى الْغَابَةِ
وَلَمْ تُسَلِّمْ
عَلَى "أُسَامَةَ"،
كَيْفَ فَعَلْتَ
ذٰلِكَ؟
"أُسَامَةُ" أَمَرَنِي
أَنْ أُحْضِرَكَ إِلَيْهِ
لِتُسَلِّمَ عَلَيْهِ."

The ox asked:

اَلثَّوْرُ قَالَ :

"Who is Osama
I wonder?"

"مَنْ أُسَامَةُ" يَاتُرَى ؟"

Dimna replied:

دِمْنَةُ قَالَ :

"Osama is the lion
of the jungle.

"أُسَامَةُ هُوَ أَسَدُ الْغَابَةِ .

Osama is a just
ruler
who is beloved by
all the inhabitants
of the jungle.

"أُسَامَةُ" حَاكِمٌ عَادِلٌ
يُحِبُّهُ سُكَّانُ الْغَابَةِ جَمِيعًا .



He is
beloved by
the tiger,

يُحِبُّهُ النَّمِرُ

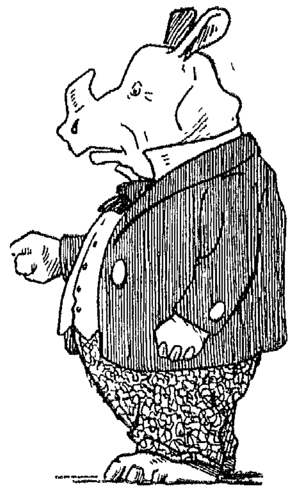


the porcupine,

وَالْقُنْفُذُ



the bear, وَٱلدُّبُّ



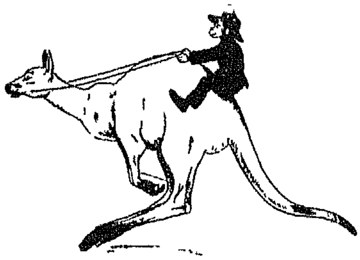
the rhinoceros, وَٱلْكَرْكَدَنُ



the elephant, وَٱلْفِيلُ

the monkey,

وَٱلْقِرْدُ



the kangaroo.

وَٱلْقَنْغَرُ ،

He is also
beloved by

كَمَا يُحِبُّهُ

the fox,

ٱلثَّعْلَبُ



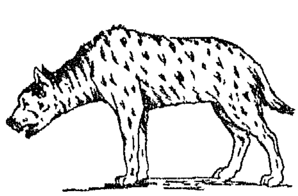
the wolf,

وَٱلذِّئْبُ



the hyena

وَٱلضَّبْعُ

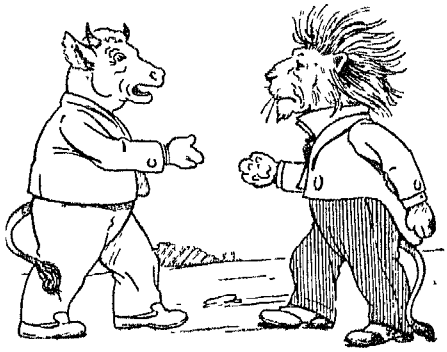


and the jackal."

وَٱلشَّغْبَرُ

(ٱبْنُ آوَى)





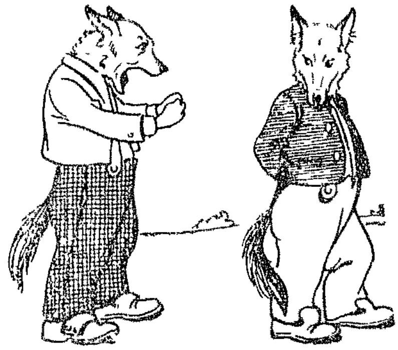
The lion was pleased	اَلْأَسَدُ فَرِحَ
to meet the ox.	بِلِقَاءِ ٱلثَّوْرِ .
The ox was pleased	اَلثَّوْرُ فَرِحَ
to meet the lion.	بِلِقَاءِ ٱلْأَسَدِ .
The lion greeted	اَلْأَسَدُ سَلَّمَ
the ox.	عَلَى ٱلثَّوْرِ .
The ox greeted	اَلثَّوْرُ سَلَّمَ
the lion.	عَلَى ٱلْأَسَدِ .





The lion was noble
and good hearted.
The ox was also noble
and good hearted.
The lion chose the ox
to be his minister.
Since that day the lion
and the ox have become
friends.
The lion admired
the ox's mind,
just as the ox admired the
lion's mind.

الْأَسَدُ كَانَ كَرِيمَ النَّفْسِ
طَيِّبَ الْقَلْبِ .
الثَّوْرُ كَانَ كَرِيمَ النَّفْسِ
طَيِّبَ الْقَلْبِ .
الْأَسَدُ اخْتَارَ الثَّوْرَ
وَزِيرًا لَهُ .
الْأَسَدُ وَالثَّوْرُ
أَصْبَحَا صَدِيقَيْنِ
مُنْذُ ذٰلِكَ الْيَوْمِ .
الْأَسَدُ أُعْجِبَ
بِعَقْلِ الثَّوْرِ
كَمَا أُعْجِبَ الثَّوْرُ
بِعَقْلِ الْأَسَدِ .



The two jackals spoke to each other.

اَلشَّغْبَرانِ يَتَحَدَّثانِ .

Kalila asked his brother :

"كَلِيلَةُ" سَأَلَ أَخاهُ :

"Why are you so sad?"

"لِماذا أَنْتَ حَزِينٌ ؟"

Dimna answered :

"دِمْنَةُ" قالَ :

"I have introduced the ox to the lion.

"أَنا عَرَّفْتُ ٱلْأَسَدَ بِالثَّوْرِ .

The lion admired the ox,

اَلْأَسَدُ أُعْجِبَ بِالثَّوْرِ ،

and the ox admired the lion.

وَٱلثَّوْرُ أُعْجِبَ بِالْأَسَدِ .

The lion and the ox became inseparable friends.

اَلْأَسَدُ وَٱلثَّوْرُ أَصْبَحا

صَدِيقَيْنِ لا يَفْتَرِقانِ .

I must separate them."

أَنا لا بُدَّ أَنْ أُفَرِّقَ بَيْنَهُما ."

Kalila then asked his brother :



"كَلِيلَةُ" سَأَلَ أَخَاهُ :

"What harm will their friendship cause you ?

"مَاذَا يَضُرُّكَ مِنْ صَدَاقَتِهِمَا؟

Why do you want to separate them ?"

لِمَاذَا تُرِيدُ أَنْ تُفَرِّقَ بَيْنَهُمَا ؟"

Dimna answered

"دِمْنَةُ" قَالَ :

"Osama used to prefer me to all his friends.

"كَانَ "أُسَامَةُ" يُفَضِّلُنِي عَلَى كُلِّ أَصْحَابِهِ .

But when he knew Shatraba he forgot me and preferred him to me."

فَلَمَّا عَرَفَ "شَتْرَبَةَ" نَسِيَنِي وَفَضَّلَهُ عَلَيَّ."

Kalila said :

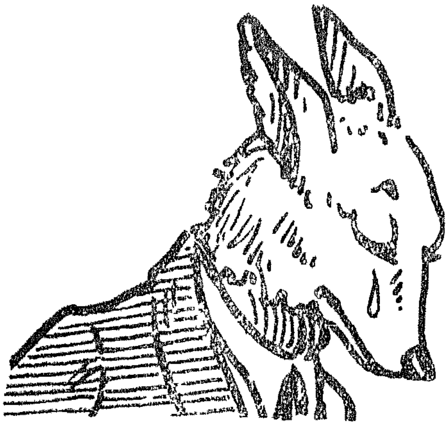
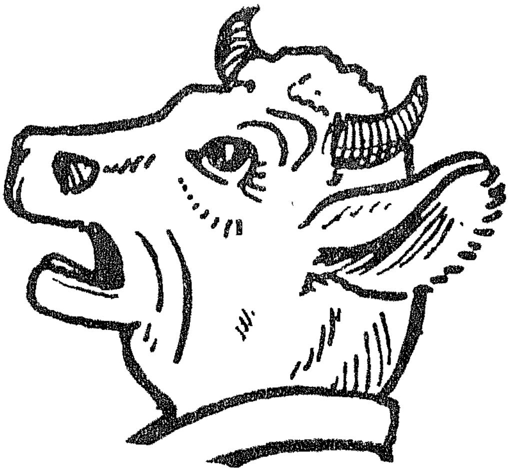
"كَلِيلَةُ" قَالَ :

"Beware of separating them, lest you should repent it badly."

"إِيَّاكَ أَنْ تُفَرِّقَ بَيْنَهُمَا فَتَنْدَمَ أَشَدَّ النَّدَمِ ."



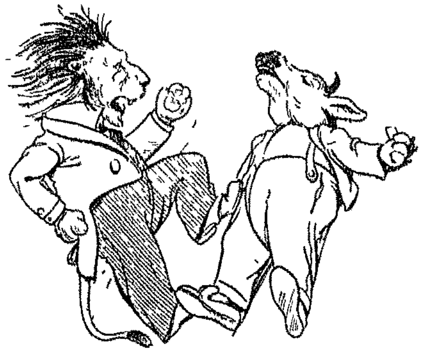
Dimna is sad.	دِمْنَةُ حَزِينٌ .
Osama asked :	"أُسَامَةُ" قَالَ :
"Why do you look so sad ?"	"لِمَاذَا أَنْتَ حَزِينٌ ؟"
Dimna replied :	"دِمْنَةُ" قَالَ :
"I now know that Shatraba is treacherous and deceitful."	"عَلِمْتُ الآنَ أَنَّ "شَتْرَبَةَ" خَائِنٌ غَدَّارٌ"
Osama asked :	"أُسَامَةُ" قَالَ :
"How do you know that ?"	"كَيْفَ عَلِمْتَ ذٰلِكَ ."
Dimna replied :	"دِمْنَةُ" قَالَ :
"I heard Shatraba	"سَمِعْتُ "شَتْرَبَةَ"
say to some of his friends :	يَقُولُ لِبَعْضِ أَصْحَابِهِ
'I am stronger than Osama ;	أَنَا أَقْوَى مِنْ "أُسَامَةَ".
I am more worthy of the kingdom than Osama ;	أَنَا أَحَقُّ بِالْمَمْلَكَةِ مِنْ "أُسَامَةَ"
I want to kill Osama	أَنَا أُرِيدُ أَنْ أَقْتُلَ "أُسَامَةَ" ،
in order to be a king	لِأُصْبِحَ مَلِكًا
over the inhabitants of the jungle.' "	عَلَى سُكَّانِ الْغَابَةِ
Then Osama said :	"أُسَامَةُ" قَالَ :
"Woe to the treacherous and deceitful !	"وَيْلٌ لِلْخَائِنِ الْغَدَّارِ!
Shatraba must be killed."	لَا بُدَّ مِنْ قَتْلِ شَتْرَبَةَ."

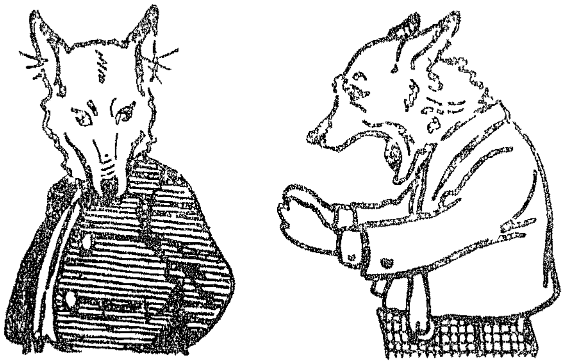
Dimna is angry.	دِمْنَةُ زَعْلانُ .
Shatraba asked :	شَتْرَبَةُ قَالَ :
"Why are you angry ?"	"لِماذا أَنْتَ زَعْلانُ ؟"
Dimna replied :	دِمْنَةُ قَالَ :
" I now know that Osama is	"عَلِمْتُ الآنَ
cunning, and treacherous."	أَنَّ أُسامَةَ غادِرٌ مَكّارٌ.
Shatraba asked :	شَتْرَبَةُ قَالَ :
"How do you know that ?"	"كَيْفَ عَلِمْتَ ذٰلِكَ ؟"
Dimna answered :	دِمْنَةُ قَالَ :
"I heard Osama say	"سَمِعْتُ أُسامَةَ يَقُولُ
to some of his friends :	لِبَعْضِ أَصْحابِهِ.
'Shatraba is fat	"شَتْرَبَةُ سَمِينٌ
and his flesh is delicious.	وَلَحْمُهُ لَذِيذٌ.
I am longing to eat it.' "	أَنا مُشْتاقٌ لِأَكْلِهِ."



Shatraba now became afraid,	شَتْرَبَةُ خَافَ .
and wanted	شَتْرَبَةُ أَرَادَ
to escape.	أَنْ يَهْرُبَ .
Dimna said :	دِمْنَةُ قَالَ :
" Beware of escaping,	إِيَّاكَ أَنْ تَهْرُبَ .
for if you do so,	إِذَا حَاوَلْتَ الْهَرَبَ
Osama will despise you.	طَمِعَ أُسَامَةُ فِيكَ .
Do not fear Osama.	لَا تَخَفْ مِنْ أُسَامَةَ .
Toss Osama	اِنْطَحْ أُسَامَةَ
with your horns,	بِقَرْنَيْكَ
for you are stronger	أَنْتَ أَقْوَى
than he."	مِنْ أُسَامَةَ .



The lion and the ox met.	اَلْأَسَدُ وَالثَّوْرُ تَقَابَلَا.
The ox saw that the lion	اَلثَّوْرُ شَافَ الْأَسَدَ
was boiling with anger.	ثَائِرًا غَضْبَانَ.
The ox thought that the lion	اَلثَّوْرُ ظَنَّ أَنَّ الْأَسَدَ
was now getting ready to kill him.	يَسْتَعِدُّ لِقَتْلِهِ.
The ox believed cunning	اَلثَّوْرُ صَدَّقَ كَلَامَ
Dimna's words.	"دِمْنَةَ" الْمَكَّارِ.
The ox feared that the lion	اَلثَّوْرُ خَافَ أَنْ
might kill him.	يَقْتُلَهُ الْأَسَدُ.
The ox got ready to	اَلثَّوْرُ اسْتَعَدَّ لِلدِّفَاعِ
defend himself.	عَنْ نَفْسِهِ.
The lion saw the ox getting	اَلْأَسَدُ شَافَ الثَّوْرَ
ready to fight.	يَسْتَعِدُّ لِلْقِتَالِ.
The lion also believed	اَلْأَسَدُ صَدَّقَ
Dimna's words.	كَلَامَ "دِمْنَةَ".
The lion is stronger than the ox.	اَلْأَسَدُ أَقْوَى مِنَ الثَّوْرِ.
The lion killed the ox.	اَلْأَسَدُ قَتَلَ الثَّوْرَ.



Kalila said :	"كَلِيلَةُ" قَالَ :
"O brother! What have you done ?	"مَاذَا صَنَعْتَ يَا أَخِي.
Woe to you	لَكَ ٱلْوَيْلُ
Dimna !	يَا دِمْنَةُ" .
You have deceived	أَنْتَ خَدَعْتَ
Osama.	"أُسَامَةَ".
You are the cause	أَنْتَ ٱلسَّبَبُ
of killing the	فِي قَتْلِ ٱلثَّوْرِ
innocent ox.	ٱلْبَرِيءِ .
It is impossible to escape	هَيْهَاتَ أَنْ تَهْرُبَ
the punishment of God!"	مِنْ عِقَابِ ٱللّٰهِ ."



Dimna said : "Nobody will ever know, except you, that I have deceived Osama."	"دِمْنَةُ" قَالَ : "لَنْ يَعْلَمَ أَحَدٌ غَيْرُكَ أَنَّنِي خَدَعْتُ أُسَامَةَ."
Kalila said :	"كَلِيلَةُ" قَالَ :
"God, Glory be to Him, knows that the ox is pure and innocent.	"اَللهُ - سُبْحَانَهُ - يَعْلَمُ أَنَّ الثَّوْرَ طَاهِرٌ بَرِيءٌ.
God, Glory be to Him, knows that you are treacherous and evil.	اَللهُ - سُبْحَانَهُ - يَعْلَمُ أَنَّكَ غَادِرٌ مُسِيءٌ.
It is impossible for you to escape the punishment of God!"	هَيْهَاتَ أَنْ تُفْلِتَ مِنْ عِقَابِ اللهِ."



The two jackals were	اَلشَّغْبَانِ كَانَا
speaking to each other.	يَتَحَدَّثَانِ .
The tiger was listening	اَلنِّمْرُ كَانَ يَسْمَعُ
to what they were saying.	مَا يَقُولُ ٱلشَّغْبَانِ .



The tiger was surprised at what the two jackals said.

اَلنِّمْرُ تَعَجَّبَ مِمَّا قَالَهُ الشَّغْبَرَانِ .

The tiger went to the lioness.

اَلنِّمْرُ ذَهَبَ إِلَى اَلْأَسَدَةِ .

The tiger informed the lioness of what the two jackals had said.

اَلنِّمْرُ أَخْبَرَ اَلْأَسَدَةَ بِمَا قَالَهُ اَلشَّغْبَرَانِ .

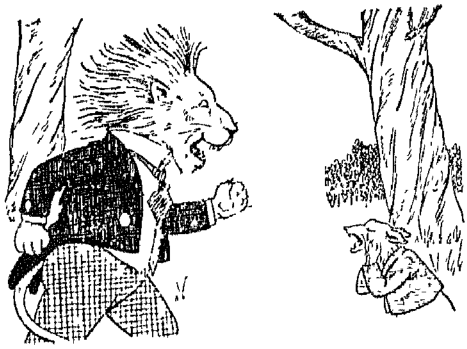
The lioness: told her son Osama what the tiger had said.

اَلْأَسَدَةُ أَخْبَرَتْ وَلَدَها
"أُسامَةَ" بِما
قالَهُ آلنَّمِرُ .



The tiger told Osama what the two jackals had said.

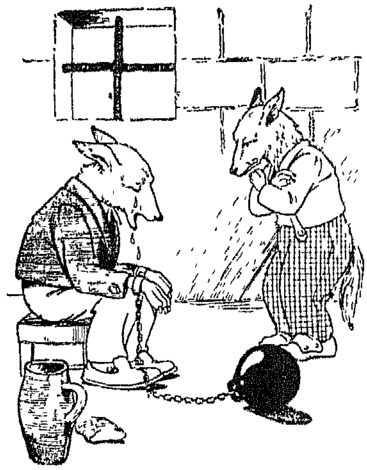
اَلنِّمْرُ أَخْبَرَ "أُسامَةَ"
بِما قالَهُ آلشَّغْبَرانِ.



The lion said:
"O Dimna! You have deceived me.
The tiger heard the conversation between you and your brother last night.
The tiger told me what he had heard.
You must be imprisoned, until the judge considers your case."
Dimna was so terrified that he let out a cry.
Dimna said:
"I am wronged.
I am innocent."

الأَسَدُ قَالَ :
"أَنْتَ خَدَعْتَنِي يا دِمْنَةُ .
النَّمِرُ سَمِعَ حَدِيثَكَ
مَعَ أَخِيكَ لَيْلَةَ أَمْسِ .
النَّمِرُ أَخْبَرَنِي بِمَا سَمِعَ .
لَا بُدَّ مِنْ حَبْسِكَ ،
حَتَّى يَنْظُرَ الْقَاضِي
فِي أَمْرِكَ ."
"دِمْنَةُ" صَرَخَ
مِنْ شِدَّةِ الْفَزَعِ .
"دِمْنَةُ" قَالَ :
"أَنَا مَظْلُومٌ .
أَنَا بَرِيءٌ ."

Kalila wept when he saw his brother enchained in prison. Kalila went up to Dimna to reproach him for what he had done.



Dimna wept in repentance for having killed the innocent ox.

The leopard was near-by, listening to their conversation.

The leopard told the jailer what the two jackals had said.

The jailer told the judge what the leopard had said.

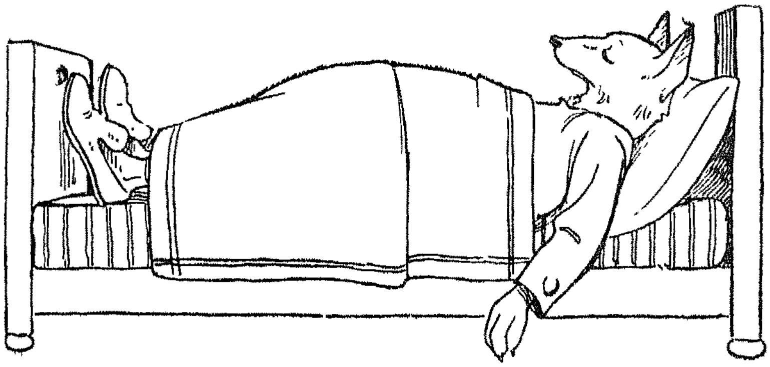
The next day Dimna knew that his brother had died of grief.

Dimna wept for the death of his brother.

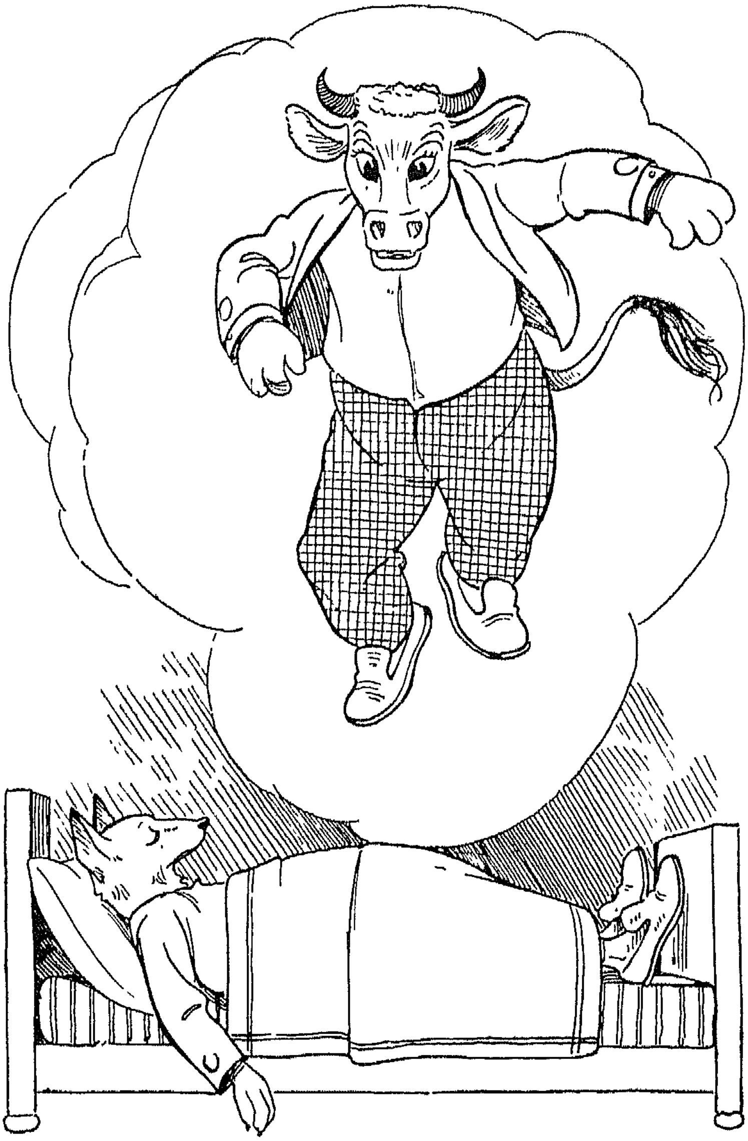
"كَلِيلَةُ" بَكَى
لَمَّا شَافَ أَخَاهُ
مَسْجُونًا مُقَيَّدًا.
"كَلِيلَةُ" أَقْبَلَ
عَلَى "دِمْنَةَ" يُعَاتِبُهُ
عَلَى مَا فَعَلَ.
"دِمْنَةُ" بَكَى نَادِمًا عَلَى
قَتْلِ ٱلثَّوْرِ ٱلْبَرِيءِ.
ٱلْفَهْدُ كَانَ قَرِيبًا مِنْهُمَا
يَسْمَعُ حَدِيثَهُمَا.
ٱلْفَهْدُ أَخْبَرَ ٱلسَّجَّانَ
بِمَا قَالَهُ ٱلشَّغْبَرَانِ.
ٱلسَّجَّانُ أَخْبَرَ ٱلْقَاضِيَ
بِمَا قَالَهُ ٱلْفَهْدُ.
فِي ٱلْيَوْمِ ٱلتَّالِي عَلِمَ "دِمْنَةُ"
أَنَّ أَخَاهُ مَاتَ مِنَ ٱلْغَمِّ.
"دِمْنَةُ" بَكَى
لِمَوْتِ أَخِيهِ.



Maymoon, the jungle judge	مَيْمُونٌ قاضِي ٱلْغَابَةِ
asked the tiger about what	سَأَلَ ٱلنِّمْرَ عَمَّا
the two jackals had said.	قَالَهُ ٱلشَّغْبَرَانِ .
The tiger told	ٱلنِّمْرُ أَخْبَرَ
the jungle judge	قَاضِيَ ٱلْغَابَةِ
what the two jackals had said.	بِمَا قَالَهُ ٱلشَّغْبَرَانِ .
The jungle judge	قَاضِي ٱلْغَابَةِ
asked the leopard about what	سَأَلَ ٱلْفَهْدَ
the two jackals had said.	عَمَّا قَالَهُ ٱلشَّغْبَرَانِ .
The leopard told	ٱلْفَهْدُ أَخْبَرَ
the jungle judge about what	قَاضِيَ ٱلْغَابَةِ
the two jackals had said.	بِمَا قَالَهُ ٱلشَّغْبَرَانِ .
The jungle judge said :	قَاضِي ٱلْغَابَةِ قَالَ :
'O Dimna, you are guilty."	"أَنْتَ مُذْنِبٌ يَا دِمْنَةُ."
Oimna said :	"دِمْنَةُ" قَالَ :
'I am wronged. I am innocent."	" أَنَا مَظْلُومٌ . أَنَا بَرِيءٌ."
The jungle judge sentenced	قَاضِي ٱلْغَابَةِ
Dimna to be hanged	حَكَمَ بِشَنْقِ "دِمْنَةَ".



Dimna is now repentant and sorry.	دِمْنَةُ نادِمٌ حَزِينٌ .
Dimna saw	دِمْنَةُ شافَ
Shatraba in a dream.	شَتْرَبَةَ فِي ٱلْمَنامِ .
Dimna said :	دِمْنَةُ قالَ :
"I repent what	"أَنا نادِمٌ عَلَى
I have done."	ما فَعَلْتُ ."
Shatraba said:	شَتْرَبَةُ قالَ :
"It is useless	"لا فائِدَةَ مِنَ
to repent what	ٱلنَّدَمِ عَلَى
is past.	ما فاتَ .
Repentance does not restore	اَلنَّدَمُ لا يَرُدُّ
life to him	ٱلْحَياةَ إِلَى
who died."	مَنْ ماتَ ."

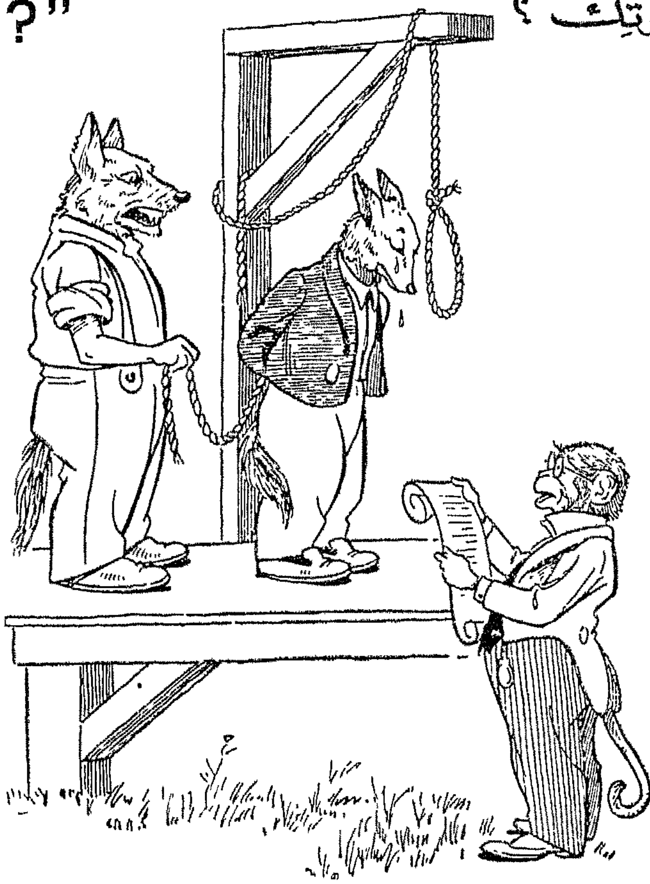


Dimna saw that Shatraba wished to toss him with his horns.
Dimna awoke from his sleep, terrified by what he had seen in his dream.

"دِمْنَةُ" شافَ "شَتْرَبَةَ"
يُرِيدُ أَنْ يَنْطَحَهُ.
"دِمْنَةُ" صَحِيَ مِنْ
نَوْمِهِ، مَرْعُوبًا
مِمَّا شافَ فِي حُلْمِهِ.

Maymoon asked Dimna:
"What do you want
to state as your will
before you die?"

"مُيْمُونٌ" سَأَلَ
"دِمْنَةَ": "بِماذا
تُوصِي قَبْلَ
مَوْتِكَ ؟"



Dimna replied:
"My will is that you
write my story
to be read by those
who will survive me."

"دِمْنَةُ" قَالَ:

"وَصِيَّتِي أَنْ تَكْتُبُوا قِصَّتِي،
لِيَقْرَأَها ٱلْأَحْيَاءُ بَعْدَ مَوْتِي."



Maymoon wrote

كَتَبَ مَيْمُونٌ

the story of Dimna

قِصَّةَ دِمْنَةَ،

and sent it

وَأَرْسَلَهَا

to Osama.

إِلَى أُسَامَةَ.

Maymoon ended the story by saying:
"مَيْمُونٌ" خَتَمَ ٱلْقِصَّةَ بِقَوْلِهِ :

"What a poor creature you are, Dimna!
مِسْكِينٌ أَنْتَ يا "دِمْنَةُ"!

How envy has misled and seduced you!
كَيْفَ أَضَلَّكَ ٱلْحَسَدُ وَأَغْوَاكَ،

How envy has per-plexed your mind and blinded you!
وَحَيَّرَ عَقْلَكَ وَأَعْمَاكَ،

How you have wronged yourself,
فَظَلَمْتَ نَفْسَكَ،



deceived Osama,
وَخَدَعْتَ "أُسَامَةَ"،

betrayed your friend,
وَغَدَرْتَ بِصَاحِبِكَ،

and destroyed your brother!
وَأَهْلَكْتَ أَخَاكَ؟

O Dimna, you were skilful and intelligent.
كُنْتَ يا "دِمْنَةُ" بَارِعًا ذَكِيًّا.

Your life was enjoyable and happy.
وَكَانَ عَيْشُكَ سَائِغًا هَنِيًّا.

Then envy changed you.
ثُمَّ غَيَّرَكَ ٱلْحَسَدُ،

Your intelligence was turned into stupidity,
فَبَدَّلَ ذَكَاءَكَ غَبَاءً،

your happiness into misery
وَسَعَادَتَكَ شَقَاءً

and you became misera-ble and wicked."
فَأَصْبَحْتَ تَاعِسًا شَقِيًّا. "



Osama read what Maymoon had written. The story won Osama's admiration, so he sent it to me, to relate it and present it to you.

"أُسامَةُ" قَرَأَ ما كَتَبَهُ "مَيْمُونٌ".
اَلْقِصَّةُ أَعْجَبَتْ "أُسامَةَ"،
فَأَرْسَلَها إِلَيَّ،
لِأَقُصَّها عَلَيْكَ،
وَأُهْدِيَها إِلَيْكَ."

Kilany's Stories for Children

Continuation of page 2

was to create for Dommar a grandson, who would excel both his grandfather as well as his great grandfather. Thus his first story was written in 1908, which he called "The Life of Emir Safwan", a complete and full story of his activities. Thanks be to Allah in all circumstances. This story is still shelved in manuscript by Prof. Kilany, after being rejected in that year by a certain publisher, due to the tender years of the author. Nevertheless the publisher has not withheld his great admiration of the story itself.

This is the general narrative side of which Kilany is possessed. It is this which sets us on the start of the path of discovering his early especial narrative gift relating to children.

If we consider the motive which urged Prof. Kilany to write for children, we find it two-sided : the first is his own inclination as a child when he looked upon foreign stories for children as a model of elegance and beauty, while Arabic stories seemed to him so ugly and ungainly that he remarked then to his lifelong friend Prof. Sayed Ibrahim (they were just two schoolboys) that such Arabic books "make reading detestable". To this came the reply "Write something better if you can ! ". This feeling has accompanied him ever since his early childhood, and therefore he kept reading and accumulating a store of knowledge-unique incidents and interesting stories which appealed to him as a child, knowing that they would appeal to other children of that age. When the day came, actually it was 1927, the first of his stories for children was published, viz- " Sindbad the Sailor ". (Kilany, in fact, had written many other stories before this story, the first of which appeared in 1917 in the daily papers, after which they were published in book form with reference to their previous publication.)

The second side which might be the true urge for his embarkation on this road was the fact that he tried to amuse his son and related to him "Sindbad the Sailor" and, to his great surprise, he heard his son, a few days later, relate the story to the servant, repeating its minutest details. He was all the more surprised when he learned that he had related it several times to all his twin-born friends without omitting anything. It was then that he realized that such a story appeals to all children. He was faced with two alternatives : either he devotes his time to the upbringing of his children and instructing them through that type of story, or else publishes such stories, when his children would share them with the general public. He preferred the second method, and his stories for children appeared one after the other in rapid succession, so that up to date, he has published one hundred and fifty stories.

Now that we have explained the motives, let us proceed to explore the bases upon which these stories were established. These are three: the linguistic side, the abstract and behaviour side, and the side of the subject-matter.

As for the linguistic side, Prof. Kilany concludes that all Arabic reading books, in their varying degrees, do not connect the pupil with his literary

heritage. He thinks that reading books should serve as a bridge and a paved and easy road, no matter how long, which should carry the child, even from the Kindergarten, straight to Al-Mutanabbi, Abu-l-'Ala' and AbuTammam, nay, even the Mu'allqat poets. Thus Kilany graduates the child from the kindergarten to the secondary education certificate in 150 stories, the last of which, "The Divine Comedy", hands him over to Kilany's Library for Young Folks.

His method of using the language is based on re-iteration and repetition with the words completely vocalised. He repeats any new word in his 150 stories about 25 times, so that the child feels that he has understood it thoroughly from the very sentence. It becomes cemented and forms part of his linguistic wealth to use in his conversation and writing. His aim in complete vocalisation is that the child should avoid the wrong pronunciation of words, for children have strong memories, and if they learn a word wrongly, it stays with them all their lives, becoming, on the one hand, too difficult to rectify later, and on the other hand, it may cause his dignity to be affected, for if he is corrected he will feel annoyed because of his hurt dignity, and will curse the language and detest it. A man usually hates what he does not know.

The abstract side, which deals with behaviour: Kilany's eagerness, here, that the child should avoid being at fault, is no less than that he expressed regarding the verbal error. Indeed, if the child perceives the triumph of evil, even once only, he will lose faith in life, and his belief in good is shaken. In this, Kilany does not exaggerate or go too far, so that things can be pictured and imagined in a natural way. He does not deceive the child by showing him that life is all good or all evil, but he may support evil in a part of the story, as he did in the story of "The White Elephant" for instance. Then he may, in another part of the same story, support goodness to show the child that good and evil alternate. Again, he may sometimes deliberately choose stories containing flaws to remove their dangers from the mind of the child, as in the story of Samson, when he exaggerated the description of his physical strength, belittling his mental capacity, ending by saying: "Samson has defeated the elephant, the rhinoceros, the crocodile, the lion, but was conquered by rage and by trickery and by Delilah's artifice" He thus was saved from that poisonous and dangerous phrase always at the tip of children's and men's tongues: "Punish me, oh Lord, but let not mine enemies escape".

As for the subject matter, Kilany has not confined himself to one single field, neither has he adopted a particular national literature to the exclusion of others. On the contrary, he has sampled every colour and scooped from every literature what everyone should know. He calls such stories "mental vitamins" which should nourish young minds in many directions and in varying quantities.

When we review his stories, we find amongst them imaginary legends as well as historical, geographical and scientific stories. From this we can understand that Prof. Kilany has not limited his effort to the development of imagination only, nor the development of linguistic wealth alone, but rather he has aimed at both as well as other

objectives, among which is to supply the child with scientific, historical and geographical information, and to train his thinking to be scientific and orderly, linking him to the cultural and progressive march around him, framed in the most interesting and easy narrative style, both inviting and attractive.

After this concise review, it behooves us to refer to the vast circulation of these stories, and to the success Kilany has achieved. In fact, he admits that his achievement is no more than the performance of a patriotic duty, and that the effort he has exerted to help the cause of Arab children and young folks has cleared his conscience before the Arab world. As a matter of fact, no other author can hope to achieve the success these stories have met with in all Arab countries. They certainly could have met with greater success, but for some material obstacles, especially during the last war. To quote an example: Indonesia ordered, during the last war, fifty thousand collections of Kilany's stories. Due to the paper shortage during the war, the publishers could send only fifty collections out of the 1,000 collections which they had in those days.

The letters which Kilany has received from the various Arab countries are not only the best means of showing the extent of the circulation of these stories, but also disclose how far our rising generation of children and young folks needs them.

One of the most interesting of these letters was addressed to him from Jerusalem by the great educationist Ahmad Samih el-Khalidi, who invited Kilany to visit Palestine, stating that Palestine would then open the doors of all its schools as well as the minds of its children.

Kilany informs us that Mr. Hassan Hosny Abd-el-Wahhab of Tunis has told him that his story "Aly Baba", which was originally sold at 8 Pts., reached at one time the price of five guineas.

Kilany tells us that the success with which his idea has met formed an obstacle to the continuity of the series. For, in many cases, as soon as the edition of one of the stories was sold out, he found himself compelled, due to the war-time shortage of paper, to discontinue the publication of the series, so that he might have the previous one reprinted.

In conclusion, may I mention that the purpose of this article is to serve as an introduction for a chronological review of some sides of Kilany's stories for children, and in this respect it provides food for thought and a subject for comparison which may guide research workers in some of their research aspects, when they intend to treat the subject more comprehensively and on a larger scale.

Dr. Nasser-ed-Din El-Assad